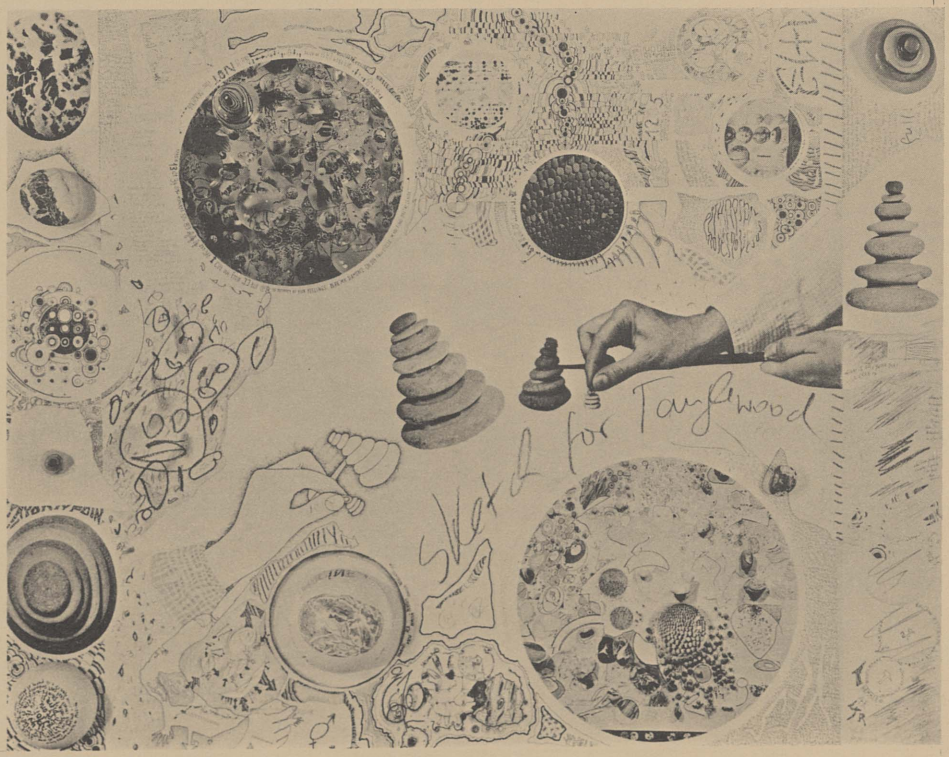
RECENT ACQUISITIONS BY CLEVELAND COLLECTORS

The many problems involved with collecting modern art are more than compensated by the rewards. There are few experiences in life to compare with the pleasure of watching an unknown artist whose work one has esteemed and acquired gradually gain critical and public acclaim. There is also the satisfaction of developing one's collection in depth and gradually raising its over-all quality by means of judicious acquisitions, trades--and sales. Indeed, it is in this way that a collector himself becomes creative--his collection is an expression of his taste, judgment, and character. Josef Albers, the painter, once remarked: "We are not looking at art, art is looking at us." I think that he meant that we are ultimately judged by our own judgments of works of art. The man who tells us that he thinks that Cezanne's *Mt. Ste. Victoire from Bibemus Quarry* or Degas' *Frieze of Dancers* are bad pictures hasn't told us anything about the two paintings, but he has told us much about himself.

Every collector reveals himself in the collection that he makes. The man who buys art in wholesale lots to obtain bargains is not involved with art, but with business. The one who sells off a large part of his collection because it is no longer fashionable is not involved with art, but with his own image. But he who buys works of art that he loves and who educates himself by looking at art and reading about it is involved with art. And inevitably every serious collector who is truly engaged with the art that he collects, grows and develops intellectually and morally. He collects the art that he finds good; and if it really is good, it constantly challenges him and he reacts to it in ways that will inevitably change him and determine the choices that he will make in the future. Thus, the art that one collects, and the way that one collects it, is an index to one's character.

The private collector can, of course, act with much greater freedom than the museum. Whether a curator likes Cubist or Abstract Expressionist painting or not, he has an obligation to represent it in his museum's collections with the best examples obtainable. The private collector, however, need not be concerned with such considerations, his collection can be more personal. He can be more daring, he can acquire the farthest out avant-garde art if he happens to like it. The ideal situation occurs when the museum follows a steady advance on a broad front gradually making important gains by assimilating significant works of modern art to the great body of historical works which make up its collection. On the other hand, private collectors can range, like reconnaissance troops, outward on the flanks and in advance of the main force, gathering in whatever seems immediately interesting. Like J. E. B. Stuart, they are often daring and flamboyant, they acquire what they fancy, while the cautious tacticians try to make more careful evaluations. In such an ideal arrangement, when certain things appear to add significantly



Mary Bauermeister, *Sketch for Tanglewood.*

Helen Frankenthaler, *Sky Frame.*

to the main body of material, they may be joined to it for the common good. Naturally everything acquired by individual effort will not be useable by the organized forces, but it must all be carefully considered and weighed, no matter how irrelevant it at first appears. This kind of collaboration, pursued with mutual respect and integrity, wins battles and makes history.

This exhibition is aimed to present some of the most recent acquisitions by collectors of modern art in this area. Some are avant-garde, others are less so. Some represent large collections, others, small ones. In some cases an acquisition compelled a real sacrifice, in other cases it was relatively easy. The exhibition does not have a uniform character, for no single person has guided the formation of these collections. In most cases they represent an independent act on the part of the collector who often was venturing into completely new territory. In this sense, they are all daring. Congratulations and honor to their owners.

Fernand Leger, *Deux papillons sur une echelle.*

WORKS IN THE EXHIBITION

MARY BAUERMEISTER
Sketch for Tanglewood, mixed media, 17 x 22 inches, 1965–66.
Lent by Mr. and Mrs. Frank H. Hurley

HARRY BERTOIA
Untitled, bronze, 10 x 9 inches, 1966.
Lent by Ann Koblitz Bassett

RENATO BIROLLI
La Ligeiria e Verticale, oil on canvas, 36½ x 53½ inches, 1959.
Lent by Mr. and Mrs. Ralph S. Schmitt.

JULIUS BISSIER
Dunkle Blute, gouache, 7½ x 9½ inches, 1962.
Lent by Lockwood Thompson

Otto Logo, *The Armour Bearers.*

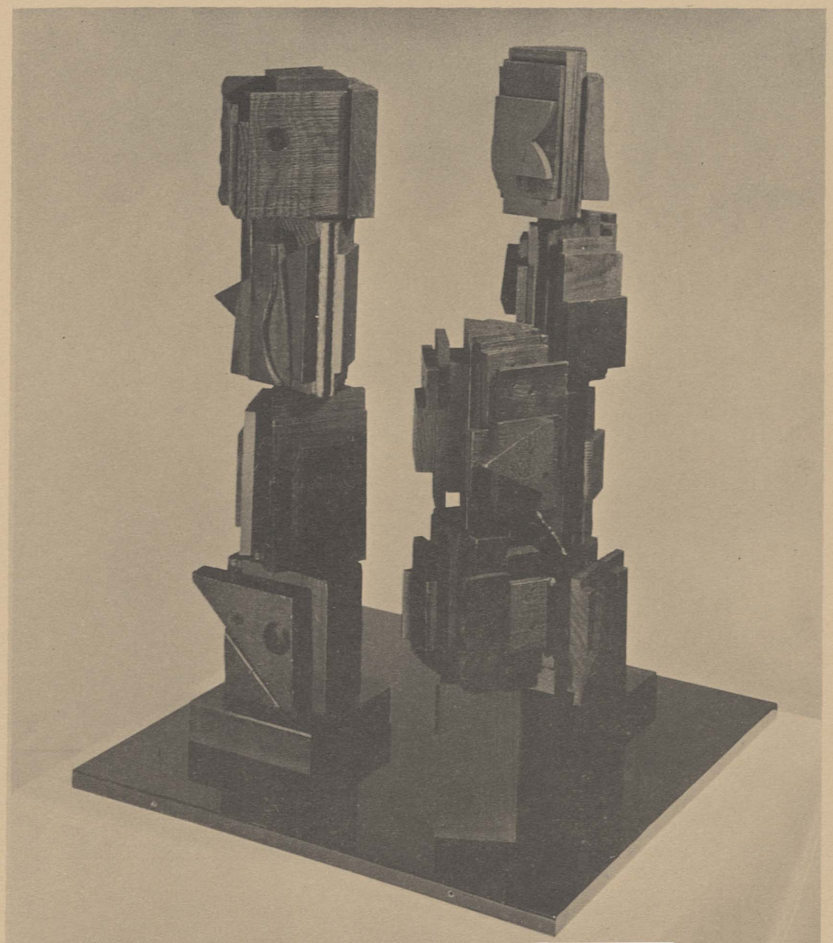
GEORGES BRAQUE
Paysage – La Route, oil on canvas, 11-5/8 x 29 inches, 1928.
Lent by Paul and Odette Wurzburger Valabregue

JUAN LUIS BUNUEL
Les Insectes Nocturnes, bronze, brass and copper wire, 19 x 17¼ x 10 inches, 1965.
Lent by Mr. and Mrs. Henry Steinberg

LYNN CHADWICK
Inquisitor II, bronze, H. 15 inches, 1964.
Lent by Dr. and Mrs. Ralph I. Fried

ALAN DAVIE
Do It Yourself Kit for David Sylvester No. 1, oil on canvas, 69 x 72 inches.
Lent by Mr. and Mrs. Frank H. Porter

Louise Nevelson, *America–New York Blue.*



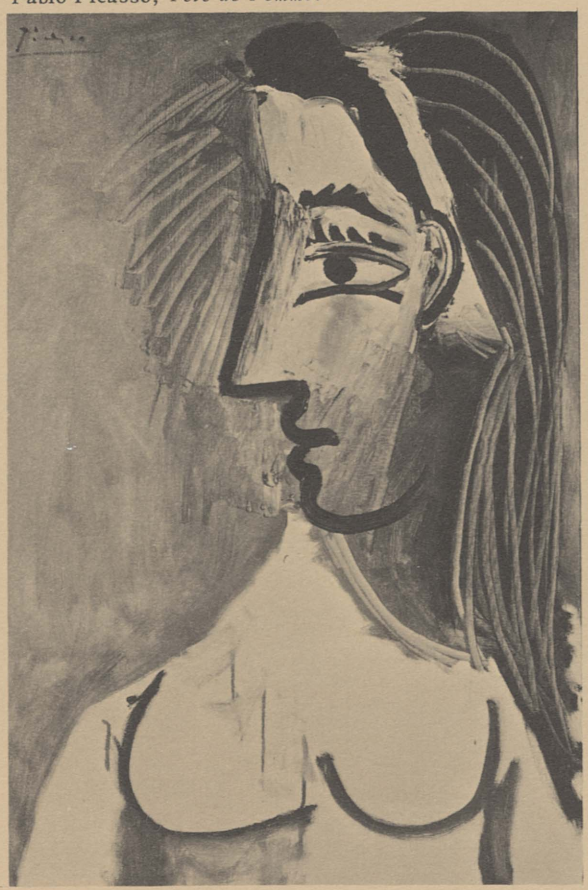
PIERO DORAZIO
Even Bands, oil on canvas, 24 x 42 inches.
Lent by Mr. and Mrs. Herbert F. Leisy

HELEN FRANKENTHALER
Sky Frame, oil on canvas, 43 x 38½ inches, 1964.
Lent by Private Collection
Spring, acrylic on paper, 29 x 36 inches, 1966.
Lent by Dr. and Mrs. Ralph I. Fried

EDWARD HIGGINS
The Island, steel and plaster, 24 x 43 x 14 inches.
Lent by Katherine White Reswick

GYORGY KEPES
Pigment Forest, oil on canvas, 60 x 40 inches, 1964.
Lent by Dr. and Mrs. Osman K. Mawardi

Pablo Picasso, *Tete de Femme.*



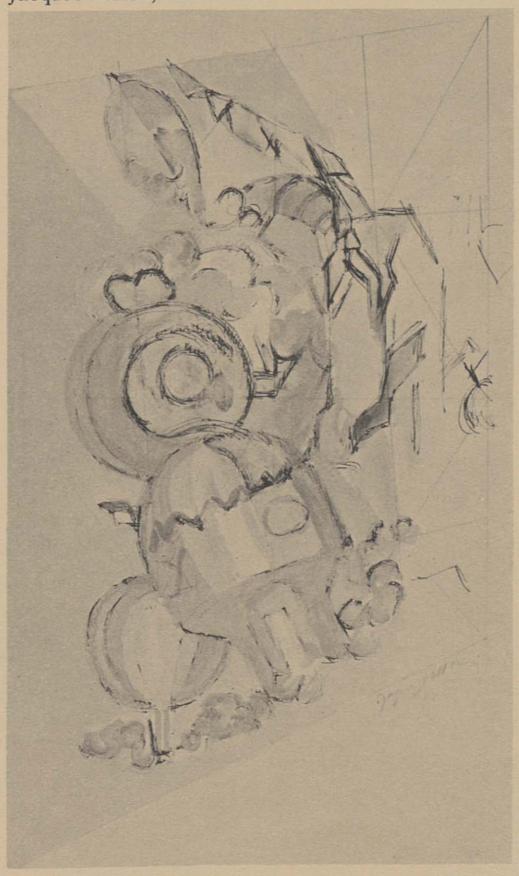
FERNAND LEGER
Deux papillons sur une echelle, oil on canvas, 36 x 28¾ inches, 1951
Lent by Paul and Odette Wurzburger Valabregue

OTTO LOGO
The Armour Bearers, bronze with marble base, 12½ x 6¼ x 19½ inches.
Lent by Mr. and Mrs. Robert Morris

JOAN MIRO
Femmes, Oiseau, Etoiles 4, water color on paper, 9 x 12 inches, 1942.
Lent by Mr. and Mrs. Herbert F. Leisy

ROBERT MOTHERWELL
Beside the Sea #17, oil on paper, 29 x 23 inches, 1962.
Lent by Private Collection
Viva, collage, 29 x 22 inches, 1943–44.
Lent by Edward A. Hinkle

Jacques Villon, *Les Ballons*.



LOUISE NEVELSON
America–New York Blue, wood and plexiglass, 21½ x 15 x 15 inches.
Lent by Mr. and Mrs. Frank H. Porter

PABLO PICASSO
Tete de Femme, oil on canvas, 36 x 23½ inches, 1963.
Lent by Private Collection

KURT SCHWITTERS
Merz, collage, cut paper and cardboard, 6 x 4½ inches, c. 1920.
Lent by Mr. and Mrs. Harry L. Jackson
Untitled, paper–collage, 10¼ x 8 inches, 1923.
Lent by Louis D. Kacalieff, M.D.

NICHOLAS VASILIEFF
Circus Dancer, oil on canvas, 50 x 40 inches, c. 1957.
Lent by Mr. and Mrs. Ansley W. Sawyer

ESTEBAN VICENTE
Black, Brown and White II, paper–collage and water color, 24 x 26 inches, 1961.
Lent by Louis D. Kacalieff, M.D.

JACQUES VILLON
Les Ballons, water color drawing, 19 x 11 inches, 1938.
Lent by Mrs. Moselle T. Meals

ADJA YUNKERS
The Letter A, oil and collage on board, 24 x 18 inches, 1965.
Lent by Private Collection

An Exhibition of Recent Acquisitions by Cleveland Collectors
The Cleveland Museum of Art
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